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Glossary

aji: potential

aji keshi: erasing or destroying potential

furikawari: a trade, a swap

fuseki: the opening

hane: a diagonal move played against an enemy stone

hasami-tsuke: a clamp

joseki: a standard pattern of good play (usually in the corner)

kakari: approach move against a corner stone

keima: a knight's move

moyo: territorial framework — potential, not actual territory

niren-sei: two star-point stones in a row

nozoki: a peep

ponnuki: the efficient shape resulting from capturing one enemy stone with four friendly ones

sabaki: settling a group by making a flexible and resilient shape

sanren-sei: three star-point stones in a row

shimari: a corner enclosure

suso-barai: a foot-sweep move (see page 36)

Chapter One

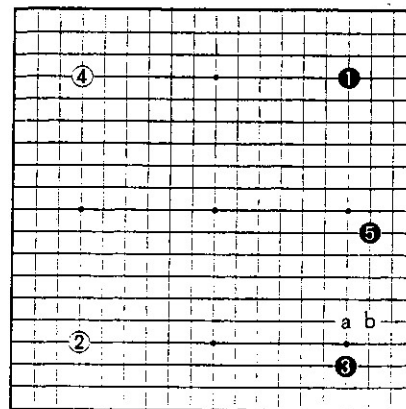
The Concept of the Chinese Fuseki

Dia. 1 (Black 1, 3, and 5 — the Chinese fuseki)

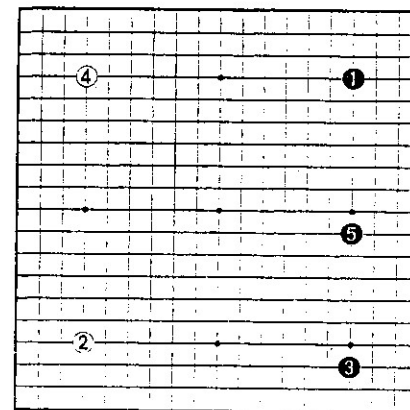
Diagram 1 shows the three moves — Black 1, 3, and 5 — that comprise the Chinese fuseki, and that will be the theme of this book.

Black places his first stone on the star point in the upper right, and his second on the 3-4 point of an adjacent corner. Move 5 is not, as would perhaps seem natural, placed on the intersection directly under the side star point, but is an extension from the 3-4 stone, one space closer to that corner. The relationship between these three moves gives this fuseki pattern its unique character.

Black's third move replaces the conventional shimari at 'a' or 'b'. Extending along the side without first enclosing the corner is part of the special strategy of the Chinese fuseki.



Dia. 1



Dia. 2

Dia. 2 (the high Chinese fuseki)

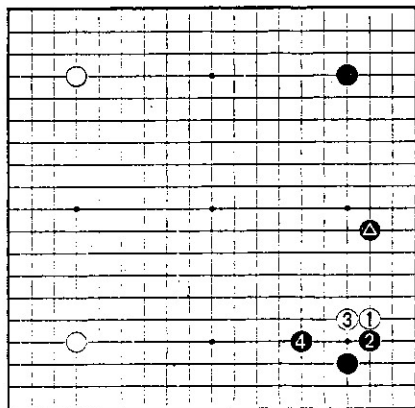
In this case Black plays 5 on the fourth line, a pattern invented by Fujisawa Shuko 9-dan, whose style emphasizes the use of thickness. The strategy underlying this move is identical to that of *Dia. 1*, but the great difference between the third and fourth lines leads to a divergence in the later fuseki development. The choice of *Dia. 1* or *Dia. 2* is a matter of taste, and professional players adopt both patterns with approximately equal frequency.

Dia. 3 (falling into the trap)

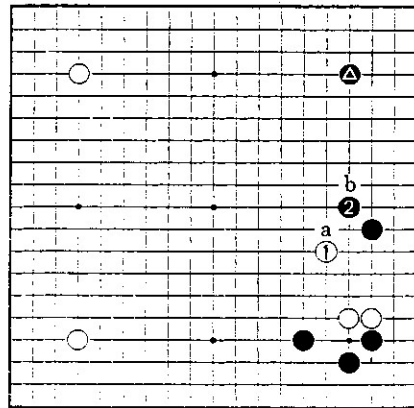
Hitherto, fuseki common sense has dictated that, after playing in all four corners, the next choice is between enclosing a corner (making a shimari) or playing an approach move (kakari) against one of the opponent's corner stones. Black's marked stone violates this principle. This kind of move, challenging traditional concepts, is a sign of the progress that has been made in fuseki strategy.

What happens if White makes the conventional knight's move approach against Black's 3-4 stone?

This is just what Black was hoping for: the marked stone, which has already been played, now acts as a three-space pincer, allowing Black to start a severe attack with 2 and 4.



Dia. 3



Dia. 4

Dia. 4 (building territory while attacking)

White tries escaping with the large knight's move of 1, but Black, who is already in the lead due to the territory he has staked out in the lower right, continues the attack with 2, expanding his framework at the upper right in combination with the corner star-point stone. Black's diagonal move of 2 could be replaced with an attachment at 'a'. Similarly, if White plays 1 at 'a', Black is satisfied to defend with a knight's move at 'b'.

As this diagram shows, Black's attack yields immediate results in terms of helping to build a territorial framework (moyo): this is the objective of the Chinese-style fuseki.

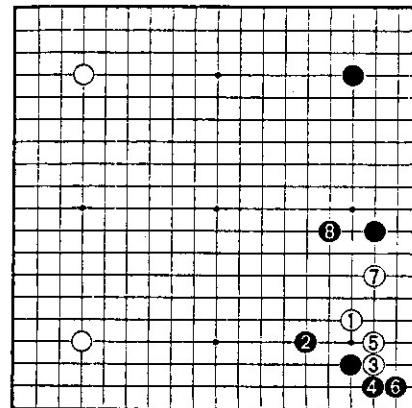
Dia. 5 (the high kakari)

Compared with the knight's-move approach discussed above, the high approach is more difficult for Black to attack.

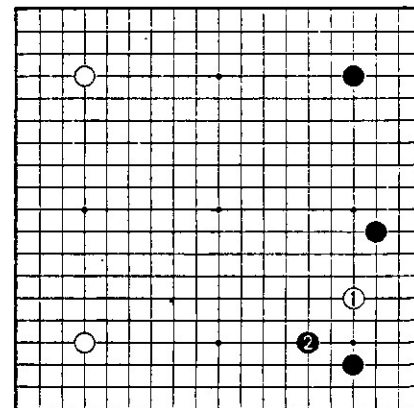
In answer to the high kakari it is usual for Black to take territory on the lower edge with the knight's move of 2. The pattern from 3 to 6 is regarded as

a joseki, but it cannot be denied that White's extension to 7 is somewhat cramped.

After Black jumps to 8 he can still aim to attack the white group, while at the same time he has started to sketch out a framework in the upper right. This is a satisfactory development for Black.



Dia. 5



Dia. 6

Dia. 6 (the two-space high kakari)

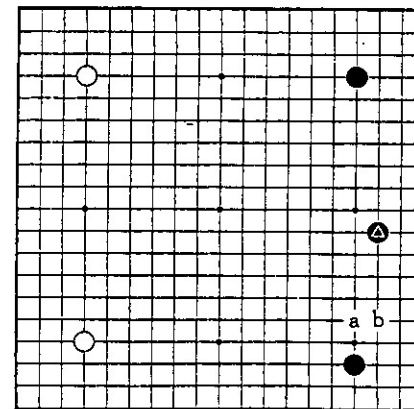
The two-space high approach at White 1 is a lighter way of playing, but there is a feeling of aimlessness to it; White's stone is simply floating between the black corner stone and extension without really serving any purpose. The knight's move of 2 is once again good enough for Black.

White 1 would be a useful move a little later in the fuseki, but at this stage it is premature. White seems to have lost his composure in the face of the Chinese fuseki.

Dia. 7 (discouraging a kakari)

While making an enclosure at 'a' or 'b' is in accordance with the principles of fuseki, this is not to say that the marked stone disregards the fundamentals of opening theory: the stone is placed so as to make it difficult for White to play an approach move at 'a' or 'b'.

Black's third move may seem very greedy, in that its purpose is to discourage White from playing an approach move against the corner while simultaneously



Dia. 7

extending from the corner stone by occupying a big point on the side. Later on in the game, however, the drawbacks involved in omitting to make an enclosure will become apparent, and Black's third move should be played in clear recognition of this.

Dia. 8 (balance)

If the only objective were to prevent White from effectively playing an approach move at 'a' or 'b', Black 1 could also be considered. This move, however, places too much emphasis on the lower right corner. Faced with a white approach move at 2, Black is at a loss for a suitable continuation.

It should always be borne in mind that the particular merit of the Chinese-style fuseki lies in the balance between Black's structure in the lower right and the star-point stone.

Dia. 9 (the turning point)

In opposition to Black's Chinese fuseki, we shall consider the niren-sei pattern, in which White plays on the star points in the upper left and lower left corners. Not only does this pattern have the advantage of being a simple one from the point of view of fuseki theory, it is also frequently seen in professional games.

White is now faced with the major problem of where to play his next stone. Given that an approach move against the lower right corner is uninteresting, should he place the emphasis on the upper or lower sides? Since it is impossible to say which is superior, the direction of play is a matter of taste.

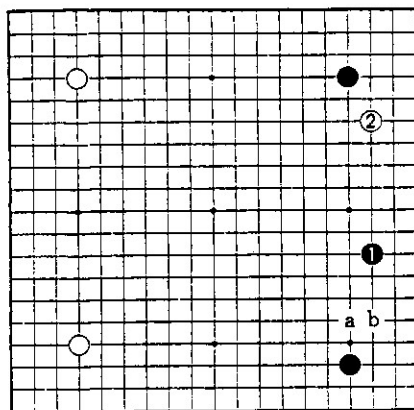
Dia. 10 (White's sanren-sei)

White 1, forming a sanren-sei structure, is playable. This move allows Black to choose between the upper and lower sides.

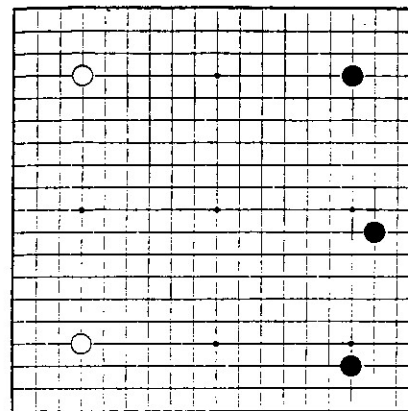
On the lower side, Black can play the approach move at 'a' or the extension at 'b', and he has similar options on the upper side at 'c' or 'd'. From the point of view of go theory, both approaches are valid. The choice depends on the preference of the individual player.

Dia. 11 (extending on the lower side)

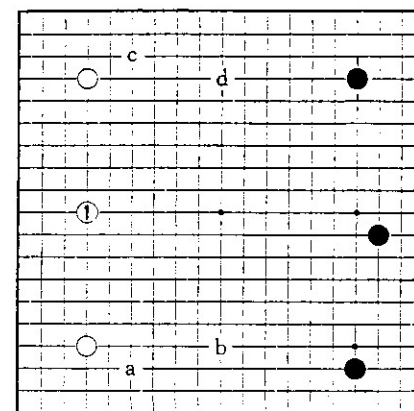
If White decides to play on the lower side, the star point is the common-sense move. White 1 is the basic move, but 'a', 'b', and 'c' are also possible.



Dia. 8



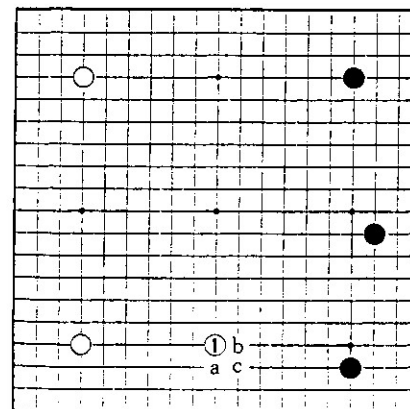
Dia. 9



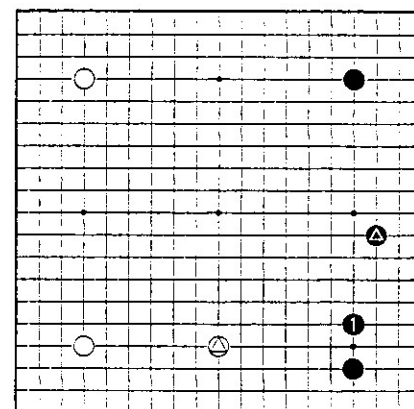
Dia. 10

A play on the star point and one at 'a' immediately below it can be thought of as indicating essentially the same strategy, while 'b' and 'c', one point nearer the black corner, also have the same significance. The one-point difference in distance from White's stone in the lower left of 1 and 'a' on the one hand, and 'b' and 'c' on the other, is crucial, and the two pairs of moves lead to totally separate developments later in the fuseki.

What possibilities does Black have at his disposal in responding to White 1?



Dia. 11



Dia. 12

Dia. 12 (lacking in subtlety)

After White has staked his claim to the lower side with the marked stone, Black may begin to feel slightly uneasy at having omitted to enclose the lower right corner.

So what about making an enclosure now, with 1 in *Dia. 12*? This is undeniably a fine move in itself, but by hastening to play here, the subtlety of the

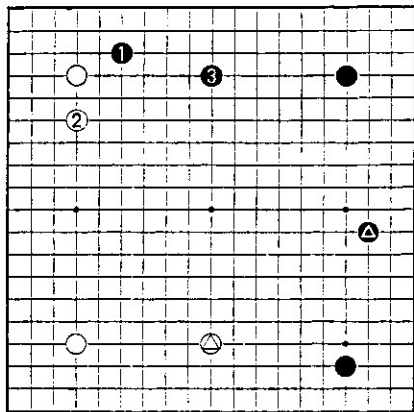
Chinese fuseki is lost. As the same position would have arisen if Black had originally enclosed the corner at 1 and had then played the marked stone in response to White's star-point extension, this is a rather muddled strategy.

Dia. 13 (building a framework from the star point)

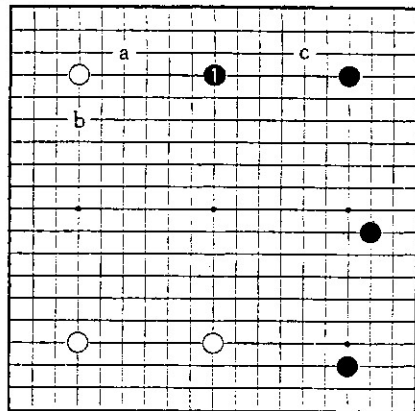
The big points on the upper and lower sides are miai, and thus it is natural for Black, having been beaten to the punch on the lower side, to reply by taking the initiative at the top.

The approach move of 1, followed by the extension of 3, is the standard procedure. In this way, Black builds a magnificent double-wing framework based on his star-point stone in the upper right.

Due to the peculiarly wide extension formed by the marked stone, White will not find it easy to reduce Black's moyo.



Dia. 13



Dia. 14

Dia. 14 (avoiding complications)

In place of an approach move at 'a' Black could also simply extend to 1. This is prompted by the fear that White may not answer 'a' at 'b' but instead pincer the black stone by playing at 1 or counter 'a' with his own approach move at 'c'. Needless to say, such developments are not bad for Black, but he could not hope to carry out his plan of constructing a large moyo as in *Dia. 13*.

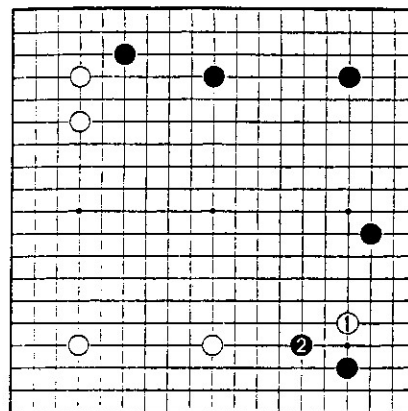
Black's idea in playing 1 in *Dia. 14* is to forestall any interference with his strategy of building a moyo around the star point.

Dia. 15 (counterattack)

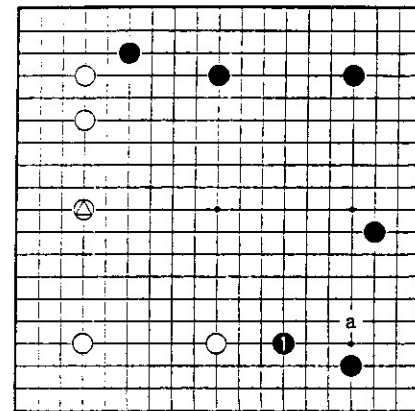
Following *Dia. 13*, the focus of attention once more shifts to the lower side. Now that the big points on the upper side have been occupied, the importance of the white approach move at 1 looms large.

Black naturally responds with the knight's move at 2. After this, the ideal development for Black would be to utilize an attack on White 1 to strengthen the moyo radiating out from his upper right star-point stone.

In place of 1 in *Dia. 15*, White could attempt to reduce Black's framework in the upper right, and this will be discussed later on.



Dia. 15



Dia. 16

Dia. 16 (a unique shape)

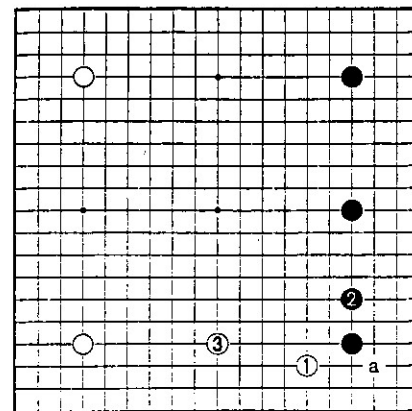
If White does not make an approach move at 'a', replacing this with, for example, the extension on the right side indicated by the marked stone, Black's response is not necessarily limited to closing the corner with a shimari at the same point of 'a'. Black 1 in *Dia. 16*, giving Black more space, is also an effective move, and one more in keeping with the main strategical theme of the Chinese-style fuseki.

The approach move at 'a' remains problematic for White, who will have to devise another method of reducing the enemy framework.

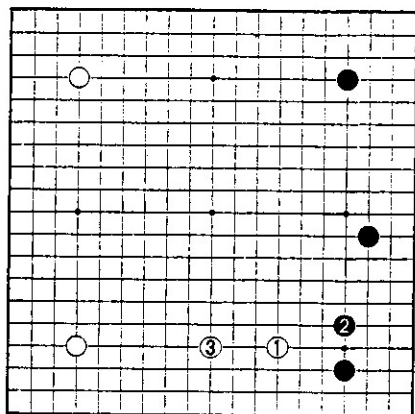
Dia. 17 (comparison with the sanren-sei fuseki)

The Chinese fuseki is a more territorially-oriented approach than the sanren-sei pattern, since Black lays claim to one corner with a stone on the 3-4 point (komoku). Let us, in passing, compare the two fuseki patterns.

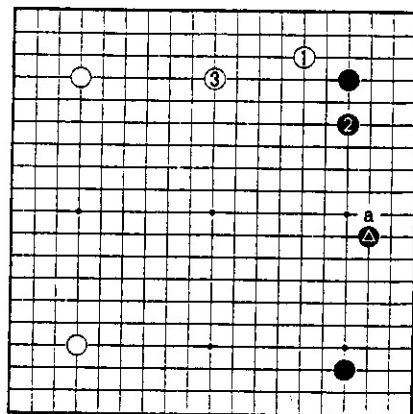
In the sanren-sei fuseki, the exchange of 1 for 2, followed by extending to 3, is very common. It hardly needs to be pointed out that White can still invade the corner at 'a', the 3-3 point. Thus, from the viewpoint of taking territory, this style of playing by Black is somewhat loose.



Dia. 17



Dia. 18



Dia. 19

Dia. 18 (easy to enclose the corner)

White 1 and 3 here are very similar to 1 and 3 in the previous diagram. Leaving aside for the moment the objection that it is questionable for White to approach Black's corner so closely this early in the fuseki, these moves are feasible considered solely in the local context. In comparison with the previous diagram, it is clear that Black has closed off the corner much more securely.

This is only one example among many of the favourable opportunities that the Chinese fuseki affords Black to enclose the corner with a shimari. It is for this reason that we say the Chinese fuseki is more oriented towards territory than the sanren-sei, and one of the factors in its popularity may well be that it is not exclusively concerned with building outside influence.

Dia. 19 (White goes for the upper side)

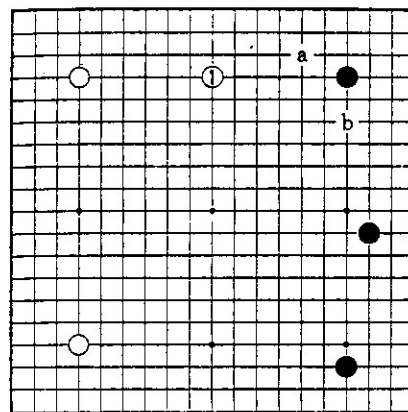
Returning to the basic position after move 5, let us take a look at what happens when White chooses to emphasize the upper side. *Dia. 19* shows the most commonly played sequence.

If the marked stone were at 'a', under the star point, the position would be one encountered frequently. Black may feel slightly uneasy as his extension is one point wider, but there is really very little to choose between the two.

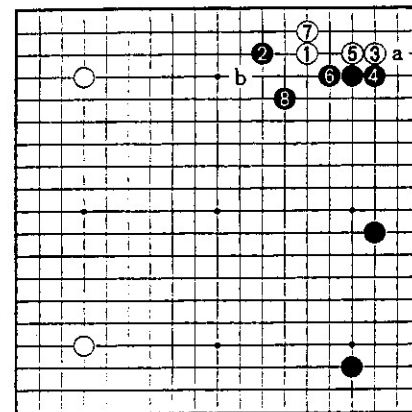
Dia. 20 (a simple extension)

White can also simply extend to 1 here. Although the more natural flow of the stones would be White 'a', Black 'b', White 1, there is no guarantee that Black would reply to White 'a' by jumping to 'b'.

By playing 1, White hopes to oppose Black's strategy of constructing a large-scale moyo based on the corner star point, without seeking tactical complications.



Dia. 20



Dia. 21

In the event that White approaches at 'a' in place of the simple extension to 1, an alternative to 'b' for Black is shown in the next diagram.

Dia. 21 (pincer)

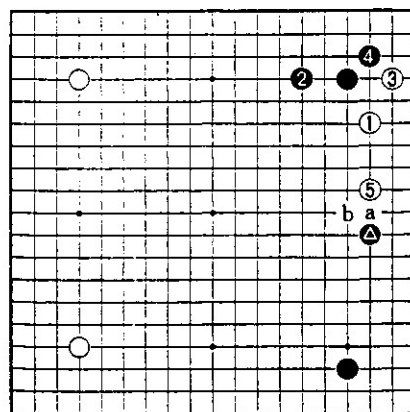
In reply to White 1, the pincer of 2 is a powerful move.

Following the joseki, White enters the corner at the 3-3 point and the sequence continues up to 8. White often descends at 'a' in place of 7 here, but whichever variation is followed Black succeeds in his aim of building a large moyo.

Black could also play 2 at 'b' — the two-space high pincer.

If White dislikes allowing Black to build a large framework in this way, he should choose the simple extension to 1 in *Dia. 20*.

Dia. 22 (plunging right in)



Dia. 22

Immediately playing the approach at 1 could also be considered in place of an extension on the upper side.

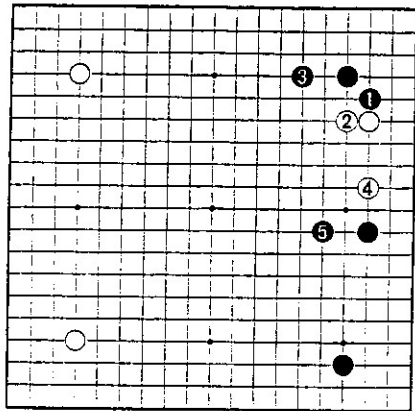
Needless to say, this move is possible only because of the width of the black extension from the star-point. If the marked stone were at 'a' or 'b', White 1 would be out of the question.

As an answer to this approach from the inside, Black 2 lacks severity: after the slide to 3 and the two-space extension to 5 White's group is completely settled and he can be very satisfied with the result. Black thus has no choice but to play the sequence in *Dia. 23*.

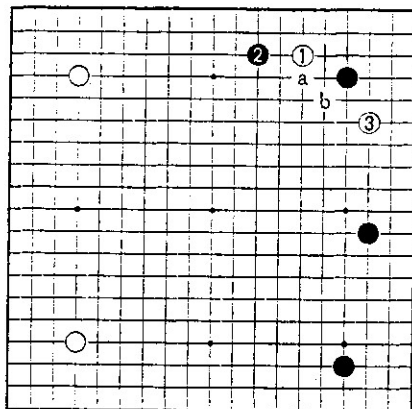
Dia. 23 (good enough for Black)

Instead of simply jumping to 2 as in *Dia. 22*, Black should first play the diagonal attachment of 1 here, forcing White 2, before jumping to 3. White, being unable to follow the proverb 'extend three spaces from a two-stone wall', has to make do with a two-space extension, but since he has invaded Black's sphere of influence, this is unavoidable.

The black one-space jump to 5 is an excellent move, threatening the cramped white group while starting to sketch out a territorial moyo on the lower side.



Dia. 23



Dia. 24

Dia. 24 (complications)

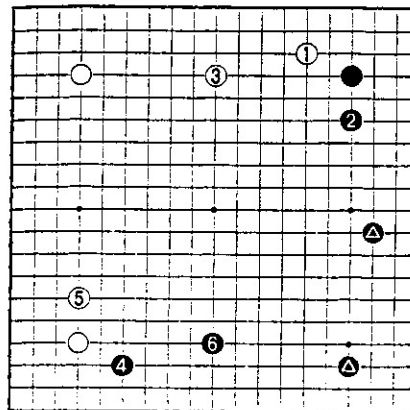
If Black plays a one-space low pincer against White's approach move at 1 in *Dia. 24*, the counter-pincer at 3 is an interesting idea. This is a flexible response which introduces tactical complications that Black is unlikely to welcome. It gives White more *aji* than the initial approach at 3 as in the previous diagram.

Next, Black could attach at 'a' or play the diagonal move of 'b'.

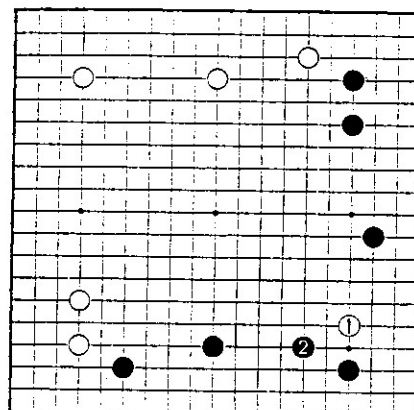
Dia. 25 (Black takes the lower side)

Assuming the most natural sequence, in which White plays 1 and 3 as shown here, Black will then expand his framework on the lower side. In this case, too, the combination of 4 and 6 is the most commonly seen. If Black fears that White will seek to complicate matters with 5, he can simply extend to 6 in place of the approach at 4.

In *Dia. 25* Black has sketched out a moyo based on the lower right corner. Because of the unique relationship between the two marked stones, the position has become an extremely interesting one and promises to pose a variety of novel problems.



Dia. 25



Dia. 26

Dia. 26 (focus on the shimari)

How is White to set about reducing Black's lower side framework? This is perhaps the central question of the Chinese fuseki.

The first move that springs to mind is undoubtedly the high approach at 1 in *Dia. 26*. If White omits this move Black will waste no time playing there himself, which would be intolerable.

Black's best reply is the knight's move of 2. His strategy is to attack the white group while simultaneously improving his territorial prospects on the lower side and strengthening the framework in the upper right.

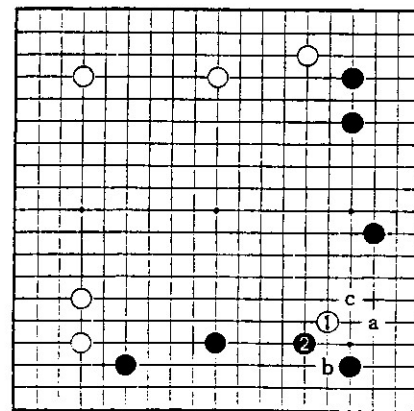
From this point onwards, the interest centres on how White will settle his group.

Dia. 27 (reducing move)

White 1 in the diagram is frequently played, the intention being to lightly reduce the black framework while leaving open the possibility of putting down roots at 'a'. If Black answers at 'a', the white attachment at 'b' naturally becomes the perfect move, so Black does better to play the knight's move at 2.

After White takes steps to build a resilient shape (*sabaki*) the players will enter the middle game.

In place of 1, White could also consider the two-space high approach at 'c'.

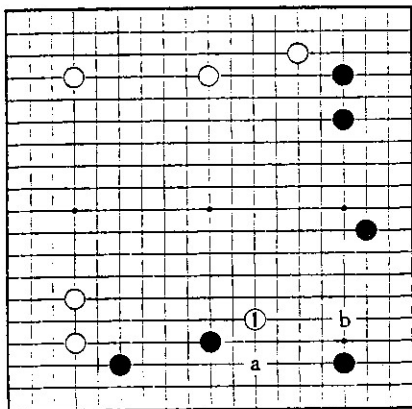


Dia. 27

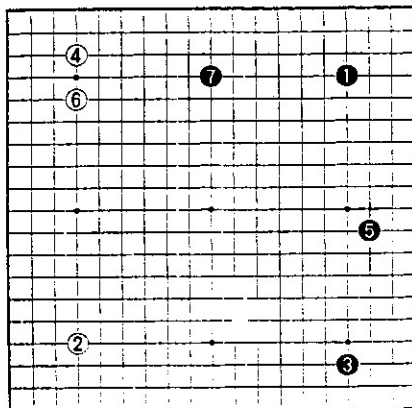
Dia. 28 (light reduction)

Playing 1 in *Dia.* 28, like dangling a fishhook in a stream, is an interesting method of reducing the black moyo. If Black obligingly replies with 'a', White plans to switch to the high approach move at 'b'. Due to the exchange of 1 and 'a', it has become easier for White to make sabaki for any group that develops from the approach at 'b'. In addition, the black moyo has been forced into a low posture, and thus White can be well pleased with this development.

Although 'a' is in fact Black's most common reply, there are many other possibilities, and these will be examined in a later chapter.



Dia. 28



Dia. 29

Dia. 29 (the value of an extension)

Thus far we have considered only the niren-sei pattern for White, but in actual play the choices are almost limitless.

Let us look at a few examples.

In *Dia. 29* White has played on the 3-4 point in the upper left and has then enclosed the corner with a shimari at 6. Black should now play the extension of 7. Since White has already enclosed the corner, the value of 7 is greatly enhanced, as it occupies the very point to which White would like to extend from his shimari.

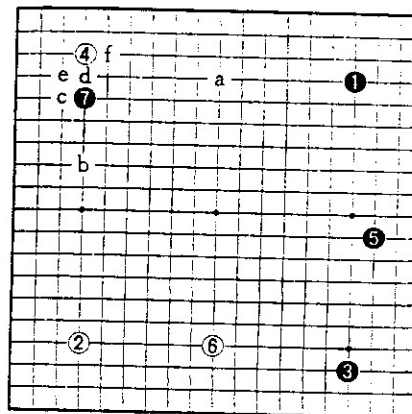
Dia. 30 (taking the fight to the enemy)

In this case, White has replied to Black 5 with an extension to the lower side star-point.

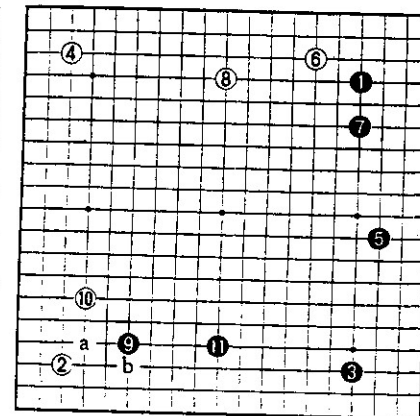
Next, while a similar black extension to 'a' would not be bad, the principles of fuseki make an approach move at 7 in the upper left corner attractive. After this, the game is likely to focus on the fight that is sure to spread out from the top left corner following a white pincer at 'b'. Subsequent developments are impossible to predict.

Another common development from the position here is the well-known

avalanche joseki from White 'c' through Black 'f'.



Dia. 30



Dia. 31

Dia. 31 (White occupies the 3-3 points)

In recent professional games, White has often countered the Chinese fuseki with a diametrically opposed style which emphasizes secure territory in contrast to Black's large frameworks, playing his first two stones on the 3-3 points.

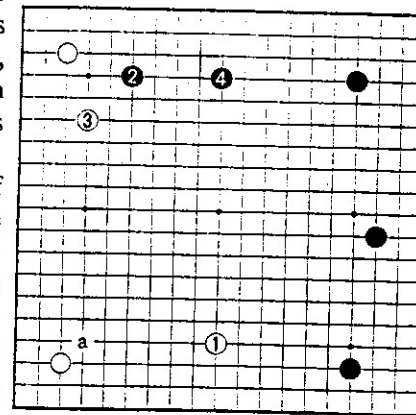
The follow-up, however, is almost identical to that in the case of niren-sei. If White stakes his claim to the upper side with 6 and 8, Black counters on the lower side with the approach of 9 and the extension of 11.

When White 2 is on the star-point 'a', Black approaches with the knight's move of 'b'. From the standpoint of fuseki theory, however, the two strategies are identical.

Dia. 32 (the same principle)

When White extends to 1 on the lower side, Black naturally counters with the sequence of 2 to 4 at the top, aiming at a subsequent shoulder hit on the star-point of 'a' to deal with White's structure on the lower side.

The 3-3 point shares a number of characteristics in common with the star-point, and so the responses available to Black when faced with the niren-sei structure, which we have examined, should be equally applicable to other patterns that White may adopt, such as star-point plus 3-3 point or 3-4 point plus 3-3 point.



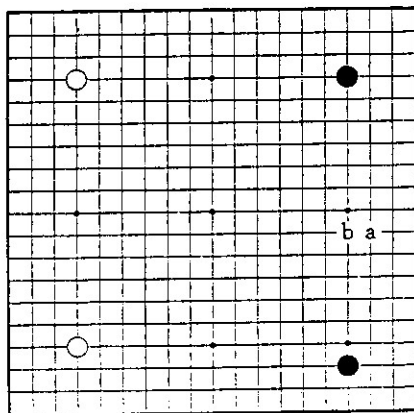
Dia 32

Dia. 33 (the difference of one point)

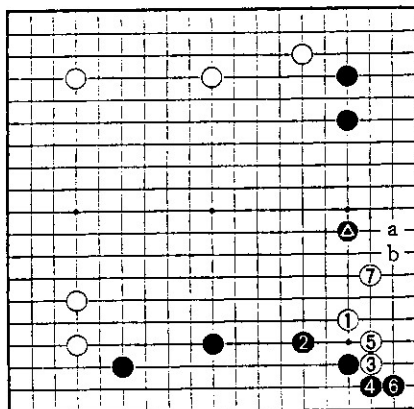
As mentioned before, move 5 in the basic pattern of the Chinese fuseki can be played on the third line at 'a' or the fourth line at 'b'. Both points have their particular advantages and drawbacks, and neither can be said to be superior.

In terms of the inherent nature of the moves, the difference between them lies in the greater territorial orientation of 'a' compared with 'b', which is aimed more at outside influence. However, as there are innumerable possible ways in which this difference may manifest itself during the subsequent development of the game, we cannot say definitely that simply because a player has made the low move he will therefore pursue a territory-oriented strategy, or because he has played on the fourth line he is obliged to adopt a strategy emphasizing influence.

Some examples will make things clearer.



Dia. 33



Dia. 34

Dia. 34 (room to slide)

This diagram shows one development from the high Chinese fuseki. After the sequence to 7, White has an excellent move in the slide to 'a', and so Black usually forestalls this by attacking at 'b'.

The reader should compare the situation after White 7 with that in *Dia. 35*.

Dia. 35 (clear-cut)

In this case, with the marked stone on the third line, Black replies to White 7 with the jump to 8. Compared with *Dia. 34*, the development is much more clear-cut, but we still cannot unqualifiedly say that Black stands better than in the previous diagram.

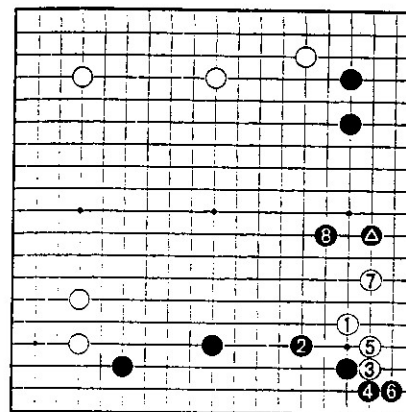
Dia. 36 (the capping move)

Here is another example.

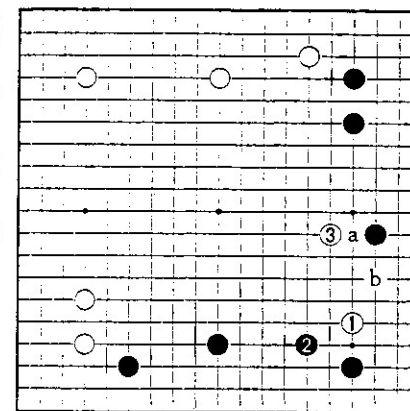
When Black plays the low Chinese fuseki, White can make sabaki with the well-known technique of the capping move at 3. This would naturally be im-

possible if Black's third stone had been played at 'a'.

In this case, too, Black cannot be accused of slack play. Playing at 'b' would now be a powerful follow-up, taking sure territory while attacking.



Dia. 35

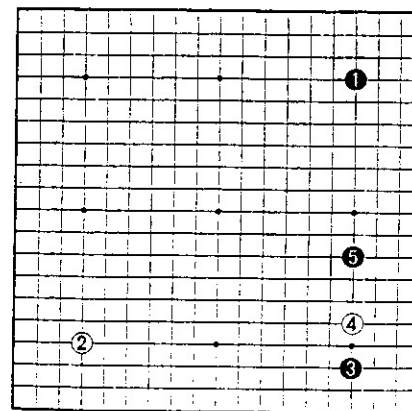


Dia. 36

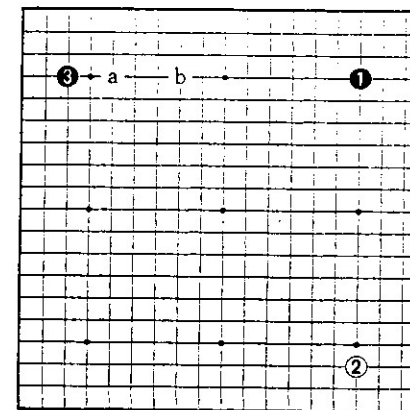
Dia. 37 (forestalling the Chinese fuseki)

The player who just cannot abide having to combat the Chinese fuseki can prevent his opponent from playing it by immediately making an approach move at 4 in reply to Black 3. It is advisable, however, to ensure that you have an adequate grasp of the intricacies of the currently popular joseki that results from Black 5, nicknamed the 'Magic Sword of Muramasa'.

If you can't contend with the Chinese fuseki, and you hate being pincerd with 5, you'll just have to give up playing go, I'm afraid.



Dia. 37



Dia. 38

Dia. 38 (the Magic Sword of Muramasa)

What about trying to avoid the Chinese fuseki by playing your first move in the bottom right corner as in the diagram? This is an interesting idea at first

sight, but Black is not likely to fall for it! Simply by playing 3 at the top left he still gets the first two moves of the Chinese fuseki.

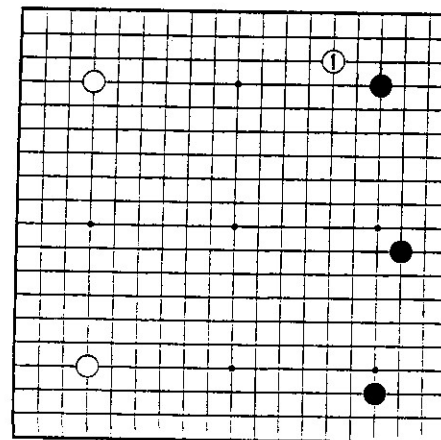
If you really *must* stop Black from completing his framework, you will have to play at 'a', whereupon you can expect to be pincerd at 'b'. As a knowledge of the 'Magic Sword' joseki is an absolute necessity, I shall devote a chapter to it later on.

Chapter Two

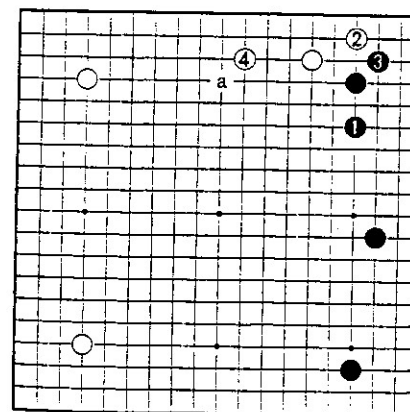
The Star-Point Stone

Pattern 1: The Outside Approach

We shall first consider the development shown in *Basic Pattern 1* below. After Black has set up the Chinese fuseki structure, White immediately attacks the star-point stone with the approach at 1. Although this is a very ordinary-looking sort of move, there is no telling how the game will proceed from here; everything depends upon White's intentions in playing it.



Basic Pattern 1



Dia. 1

Dia. 1 (peaceful)

Black 1 is the most natural answer, leading to the peaceful sequence ending with 4.

As explained above, White often plays 2 on the star-point at 'a', but the slide into the corner followed by the two-point extension to 4 cannot be criticised. The difference between sliding to 2 and playing at 'a' is that in the former case White relinquishes his option of invading later at the 3-3 point in favour of compromising with the exchange of 2 for 3.